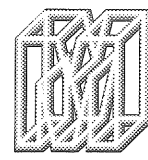
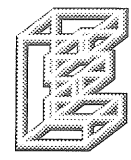
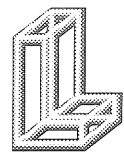
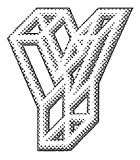


Artists Using Science and Technology newsletter



Vol. 18/No. 4

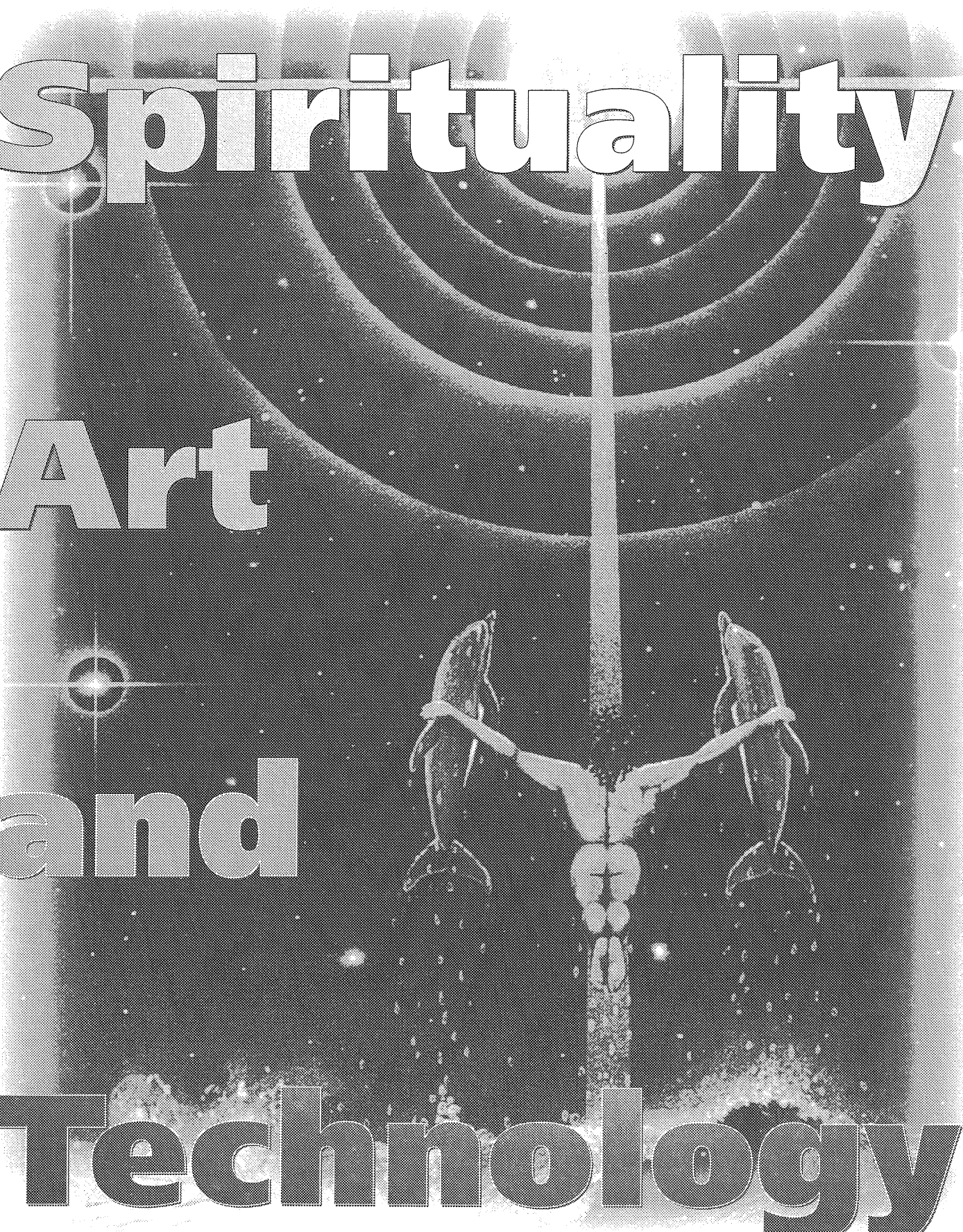
Mar/Apr 1998

Spirituality

Art

and

Technology



All As One

From the Editor

Teiwaz

“SPIRITUALITY, ART AND TECHNOLOGY”— what an impressionable topic of discussion. It is one that may bring up a lot of questions, stir some profound insights, or provoke debate. Either way, this edition of Ylem is offered to you with the intent to inspire, as we move into the next millennium with the next mass medium of the Internet.

To begin with, let me ask the conspicuous question: what is the connection between spirituality and art? From our perspective, it is through the union with spirit, whether consciously or unconsciously, that we are guided to create art. In other words, art is the aesthetic creation that comes through you as an expression of spirit and through your God-given gifts.

I've recently come to terms with the fact that art comes in all forms and shapes, and that art is not just the physical representations of such—like painting, sculpture, weaving, etc. Through the full awareness of art as an expression of spirit, I can now relate to the art that flows through me—through the delivery of the spoken and written word, through dance and movement, and through the appreciation and understanding of others' art. Clearly just to understand this makes one an artist!

This newsletter is about the expression of spirit through the manifestation of art and its transmission through technology. Artists may now share with a global audience their creative gifts, without ever leaving their home. The Internet is the first (mass) medium which paves the way for a “non-famous” yet talented person to be heard, seen, discovered and rejoiced in. Through this transmission, we are brought together to form a synergy of spirit. The Internet provides us a vital link to join together in a collaborative way as never before, one that supersedes the limitations of the physical realm. Just as spirit supersedes the physical realm. All as One.

Many assimilate spirituality and religion as being one and the same in our Western society. Though it is true that they share similarities, their very infrastructures are predominantly opposing. One significant difference is that religious organizations have

been extremely successful in providing organized places for neighbors to join together, to share their faith and to be a part of a community, whereas for the spiritual seeker, there are limited places to go, and one either practices with close friends or in private.

Now, with the rise of the Internet, there is an exalted opportunity at hand to link spiritual artists together through a mere point and click. As Jeremy Gluck, the founder and director of Spiritech UK, states, “Cyberspace is the beginning of a global revolution in consciousness that will redefine art and all else.” Jeremy comes from a philosophical perspective that our computers will not only provide humankind a universal junction of spiritual consciousness, but may also bring about an embryonic consciousness amongst these intelligent machines.

We are also honored to welcome Khalifa Abdur-Raheem, the Managing VP of the Celestia Island Theme Park, which is dedicated to world peace, inner harmony and increased understanding of life in its fullest. On the site currently, you can listen to “Dolphin Meditation,” recorded music derived from spirit that soothes the soul, or read monthly letters from Heaven, which are directly channeled through Angels. Also, they have launched a new WebCast TV Station that will bring to the web video-streaming programming about spiritual growth and world peace. Time for some new, life-shifting content!

And a big virtual hug to the Digital Dreamtime Conference team, Bob Duchmann and Dr. David Ulansey, who are committed to bringing the universal topic of spirituality, art and technology to the table for hundreds of people at a San Francisco conference in early 1999. If the proper funding comes through, this will be an event you will not want to miss (nor will I).

So, let the journey begin, sit back and relax, for this newsletter is more heavy in content than usual. Enjoy!

Teiwaz is a free spirit who is dedicated to developing and promoting content through the Internet that will bring forth inner peace and world peace. She can be contacted at <teiwaz4luv@hotmail.com>.

Art & Video

Wednesday, March 11, 8:00 PM
McBean Theater, The Exploratorium
3601 Lyon St., San Francisco
(Contact: Trudy Myrrh Reagan, (650) 856-9593.)

Note: A 15-minute general membership meeting will take place just before the Forum (7:30-8:00 PM) for the purpose of electing members to the Ylem Board of Directors. Plan to be there!

Three video artists share their visions at the March forum: Patricia Tavenner, Sylvia Pengilly, and Kathryn Dunlevie (with co-producer Louise Kleinsorge Williams). The presentations will run consecutively with no break, but there will be time afterward to speak with the artists, network, and schmooze.

Patricia Tavenner will show two videos, "I had a Vision" and "Through a Rose," both involving video footage and collages, moving layers of imagery and color. The artist says she "paints with video and is seduced by the colors and the meditations that are possible" in that medium. Tavenner, who teaches through UC Extension in San Francisco, has shown her artwork in over 300 exhibitions in 22 countries. Her work is in the collections of the Getty Museum in Los Angeles and the New York Museum of Modern Art.

Sylvia Pengilly until recently was Director of the Electronic Music Composition Studio at Loyola University, New Orleans. Tonight's two pieces, "Elemental Chaos" and "Dark Places," are a departure from the on-stage multimedia productions melding video, music and dance to which she now devotes her time. Pengilly reaches out in all directions and puts the elements together in visually beautiful ways.

Kathryn Dunlevie and **Louise Kleinsorge Williams** present "In Mind," twelve and a half hypothetical minutes inside one woman's mind. Dunlevie's images weave together thoughts and images of the past and present, overlaid with ambient sound by composer Nicky Hind. Mixed-media artists Dunlevie, a 17-year San Francisco resident, studied painting and film in Paris in the 1970s and photography in post-Franco Madrid. Photographer Kleinsorge Williams, also a San Franciscan, has a book in progress, *Generations*.

Listing your Events

Please send notices of your events to both the Ylem Newsletter and Ylem's web site. Because the newsletter appears every other month, listings falling between issues can still be seen in time on Ylem's "Art on the Edge" web site. See back cover for details.

In February at the Conference on Computers, Freedom and Privacy in Austin, TX, **Bruce Sterling** spoke on "Thoughts on the Future," then entertained the group at his home afterwards. His article, "Art and Corruption," appeared in the January issue of *Wired*... **Cliff Pickover's** book, *Spider Legs*, is the second best-selling sci-fi book for Barnes and Noble: <www.barnesandnoble.com/subjects/scifi.asp?userid=5RISOTTWZD>... **Ken Goldberg** has a new article published online at <www.sfgate.com/technology/cultural>...

Charles Ostman explores the darker side of technology in *Mondo 2000*, issue #17, in his article, "Laser Weaponry: Black Budget Toys"... In *Artweek*, February 1998, **Tamiko Thiel's** *Totem of Heavenly Wisdom* was pictured, and **Diane Fenster's** and **Nanette Wylde's** works were described in a review of the exhibit, "ChikTek '97"...

Recent exhibits: **Eleanor Kent** in "Drawing on Experience" and "In the Abstract," both in San Francisco... **Corinne Whitaker**, solo show called "The Neoliths," Visalia, CA... **Les Barta**, solo show called "Passages: Mind and Matter," Walnut, CA...

No news yet of any Northern California Ylem members who were adversely impacted by the storms in February, but **Trudy Myrrh Reagan**, who compiles this column, disconnected and wrapped up her computer in case of flooding. She explains, "Flooding, electrical problems, and slow mail due to the storms delayed some Member News past the deadline for this issue—but the May/June issue will have an expanded section." Please send word of your show openings, book-signing parties, awards, and other good news to Trudy at the address on the back cover. Thanks!

Members: Please send news of your events, awards, and shows to our on-line member news column, Scan Zone, care of Beverly Reiser <beverly@idiom.com>.

About This Month's Cover:

This painting was created as the cover for the music CD "Dolphin Meditation: N' Crease R' Peace." The concept of the painting was given to the CD's producer and keyboardist, Khalifa Abdur-Raheem, in a meditative vision. When he later met artist Lisa Props, he asked her to portray the vision. Once commissioned, she was inspired to render the painting in a form 100% true to the original vision. See this month's article on Celestia Island Theme Park, Page 3.

©1995 Khalifa Abdur-Raheem.

Celestia Island Theme Park

Building a World Stage for Peace & Harmony.

By Khalifa Abdur-Raheem

FOUR YEARS AGO, THE DOLPHINS REVEALED A PLAN to interact with humans in a theme park setting where they would come in from the sea—voluntarily.

This vision came during a meditation. People lined the channel on both sides with great excitement; as they waited for the dolphins to swim into the theme park to make their scheduled appearance.

Once inside, they swam to the dolphin dance tank where they performed a ballet. Others of the dolphin pod swam to the day camp area where they meet with the young people who have gathered to have an encounter with their highly friendly, highly intuitive “friends from the sea.”

Since receiving the vision, there has been a steady stream of pre-development activity revolving around the concept of building this park.

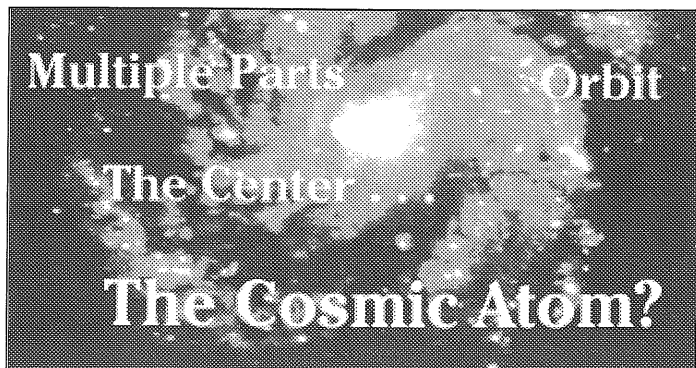
Following the vision came a musical recording which was released as a CD, entitled *Dolphin Meditation: N' Crease R' Peace*.

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With inspiration from the dolphins, we blended nature sounds (waves, thunder, whales, dolphins, birds) with vocals and galactic music from a Korg “Wave Station” synthesizer. The music is currently being used as the sound track for one of the principal attractions being developed for the theme park.

World Peace Theme Park, What's That?

Celestia Island Theme Park is dedicated to the principles of peace and harmony. *Celestia* is the state of being as one with the peaceful and harmonious flow of the universe. *Island* is the Earth—a planet floating in an ocean of timeless space. *Theme Park* is a place where a theme is conveyed in a park-like setting.



Put it all together and you get a real adventure in discovering that if there is outer space, then there would also have to be inner space (outer compared to...?). Further, inner space is a part of outer space (microcosm = integral component of macrocosm).

The Cosmos Within And The Cosmic Atom

The atom has a system structure which closely resembles the structure of the solar system. The organization and movement of the atom's parts (nucleus, electron, proton, neutron), parallels the organization and movement of the solar system (multiple parts orbiting around a central part). The organization and movement of the solar system's parts closely resembles the organization and movement of the galaxy. Galactic star essence revolves around a central collective of bright star mass.

We live in an ocean of star mass (active or inactive) with space in between. The space between the parts of atoms is no different from the space between the planets of the solar system. And the space between the planets of the solar system is no different from the space between the solar systems of the galaxy. And the space between the galaxies is the same as the space between the rest of the galaxies, in the several dimensions of the ONE cosmos.

Artistic, Technical Challenge To Build Spiritually Cosmic Attractions

So, we are developing the theme park as a vehicle to portray the peaceful and synergistic oneness activity of the ONE cosmos. From the atomic level to the cosmos level, ALL IS ONE. What part of the ocean is not part of the ocean? What part of Earth is not part of Earth? What part of this solar system is not part of this solar system? What part of this galaxy is not part of this galaxy?

What part of this galaxy is not galactic? What part of this cosmos is not cosmic?

The ONE whole is made up of the sum of its parts. The whole would not exist without the parts that it is made up of. And, vice versa, the parts are interdependent with the whole, because otherwise, they would not have anything to be a part of. How can something be a part of something that it is not a part of (e.g. separate from)? Are the atoms of our body separate from our body? Are our bodies separate from the Earth? Is the Earth separate from the solar system? Is the solar system separate from the galaxy? Is the galaxy separate

from the cosmos? Or, do we have ONE seamless ocean of existence?

Now! How do you build a theme park that is able to portray and convey all the answers to these questions? What kinds of rides and attractions do you build that give your guests the full benefit of the meaning of the answers to these questions?

Faced with this challenge, we have to use a blend of the best of spirituality, art and technology.

We are actively integrating the disciplines of spirituality, art and technology into a trine of what we call "enchan-tertainment" and also "inner-tainment."

For example, with the *Dolphin Meditation* CD, we utilized state-of-the-art digital editing to mix an extremely wide range of galactic and nature sounds with synth music to produce a self-instructive meditation program. The CD enables its users to absorb the benefit of the artist's 20 years of meditative experience.

Through the music and sounds, the listener develops an attunement with a very high vibrational frequency of being, which facilitates a deep sense of inner peace and well being.

The **art** (the music and CD cover) combined with the **technology** (digital editing/recording) to produce a usable, accessible **spiritual** experience of inward peace and well being. The mysteries of the universe are unveiled in peaceful, reflective stillness. The peace of the Heavens is unfolded inside of the being who is attuned to Heaven's vibrational frequency.

Spiritual, Artistic, Technical Form A Creation Trine For Theme Park Evolvement

The spiritual leg of the theme park's creation trine is based on the Original Cause of Creation (OCC). The basic principle of OCC is that oneness, love, peace, harmony, order, and the highest and best good of the whole forms the predominant theme and purpose of the universe.

The artistic leg of the trine is based on our use of music, graphics, film, video, dance, fashion, and the spoken/written word to produce creative expressions of the OCC principle.

The technology leg of the trine consists of using the Internet (WebCast Radio, TV, audio/video-on-demand and publishing), music/film production, simulators and other theme park attractions to deliver the integration of the spiritual OCC principle with its outward artistic expression.

The Land-Based Theme Park

Celestia Island will be a family resort/conference center where families, business and other organizations meet and bring their families for serious fun and off-the-

beaten-path inter-dimensional, inter-species experiences. A five star hotel will feature 24-hour room service. An 18-hole golf course will entertain world-class enthusiasts. The theme park area will be enclosed for all-weather activity.

An international market place will feature the lowest and best prices in the world.

The rides will literally take you out of this world and bring you back with a new understanding about the beauty of our life here together.

Sister Mame's Saturday and Sunday brunch will have lines because of the classic colonial Southern service and cuisine.

The Brazilian carnivale will liven up the set and the jazz will soothe the mind.

From time travel attractions to exotic dining at "The Palace," Celestia Island will be an atmosphere where art, spirituality and technology are happily and fruitfully married to the purpose spreading good vibes for every one.

The theme park's success is dependent on being able to unite the trine of spirituality, art and technology

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Speaking of marriage, the "Celestian Wedding Chamber" will host the most adorable and memorable weddings to date. Because of the beautiful blend of lighting, music and the ceremony, which marries the couple to the cosmos as ONE, marriage will have a whole new meaning.

The Internet Branch Of The Theme Park

Celestia Island on-line is currently available at <http://www.celisl.com>. Visitors can hear "click 'n play" samples from the *Dolphin Meditation* CD (no download means no wait time to hear the music—the player is embedded in the web page).

The Celestia Island Book Store features recommended book, CD, and video titles and many gift ideas.

The WebCast TV station, KCID UpJam TV, was launched in January 1998 with the premiere RealVideo appearance of *Low Rider Baby*. This video is set to the music of "War" and is an incredible animation of the Amazing Dancing Baby. Currently in development is a made-for-Internet movie based on the *Dolphin Meditation* CD. The movie will feature a relaxing blend of the CD's mood and tone as portrayed through filmed nature scenes. KCID UpJam TV is also producing a program to benefit the "Give Kids the World" organization. This group gathers terminally ill children

Abdur-Raheem: Celestia Island

From Page 4

from all over the world and brings them to Orlando, Florida for a week of theme parks and all the ice cream they can eat. The program will highlight the group's expansion plans, which include an Ice Cram Palace and other wonderful additions.

Also in development is the launch of KCID UpJam Radio 92.3 and an on-line arcade of attractions.

One of the prime features of the Internet theme park will be the University of Celestia Island (UCI). Some of the courses to be offered are Quantum Spiritual Physics, relationship dynamics, multi-media production and WebCasting.

Celestia Island's Success Is Tied To Seasonable Blend Of Spiritual, Artistic And Technical

The theme park's success is dependent on being able to unite the trine of spirituality, art and technology. We must effectively bring all three elements to a common connecting point. The apex of this triangle is a demonstration of the oneness of all creation. Since all

existence is ONE existence, then every part of it can, and should be flowing right along with the rest.

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One of our most cherished plans is to work closely with young people between the ages of 6 and 21 years old. We invite all young people to get involved with us in creating positive media. We want to hear from all young people who have an interest in becoming involved in WebCasting and theme park building. We want to mentor and sponsor our

youth's production of TV and radio programs, chat rooms, peer counseling groups, spiritual study groups, etc.

It is our belief that our youth hold the golden keys to a better now and we are committed to giving them access to our resources, facilities and connections. Out of the mouths of babes comes wisdom. We are depending on our youth to help light the path with their beautiful ideas for both branches of the theme park.

We are building a global community of people who are interested in facilitating and experiencing world peace now—from the inside out.

There are endless involvement opportunities for people to get involved in collaborating as producers, content creators, writers, GalaxyMasters (in charge of certain activities of the web site), film makers, advertisers, ride developers, public relations, financial whiz kids, musicians, architects, instructional media developers, broadcasters, engineers, counselors, simulator builders, actors, designers, game developers, sponsors, programmers, mentors and whatever you can do to help "N'Crease R'Peace."

Our door is wide open to the expansion of our ONEness now-ever. We want to hear your suggestions and comments about what and how to build.

Khalifa Abdur-Raheem is a writer/producer, musician, theme park developer and "accidental" webmaster who works on the international edge of what's next in creative expression and is just as often found serving the servants of God. He can be reached via Internet E-Mail at: <<http://www.celisl.com>>.

LAST CHANCE to limit your listing in the new on-line Ylem Directory

As announced in past Newsletters and on the Membership form, the Ylem directory will now be available on the Web as well as in print form. However, just as you can choose to omit your name from the mailing lists we offer to arts organizations and galleries, you can have your contact information removed from the Web Directory.

Please contact the database coordinator, Jo Falcon as soon as possible

by e-mail <jofalcon@ix.netcom.com>

or snail-mail (672 Prentiss; San Francisco, CA 94110-6130).

Deadline: March 10.

Ylem Calendar

Some calendar items are reprinted from Art Calendar (the monthly marketing and career management journal for artists, PO Box 199, Upper Fairmount, MD 21867. Subscriptions, \$32 p. year), Wired, Multimedia Reporter (from North Bay Multimedia Assn.), Artweek, Leonardo Electronic Almanac, Artswire (<www.artswire.org>), ArtTech (<artstech@thecity.sfsu.edu>) and FineArts Forum Online (<paul_brown@siggraph.org>). We cannot verify all information sent to us. Readers, inform us of incorrect information, please.

All events and exhibits are in the San Francisco Bay Area except where noted.

We want your announcements! To assure they appear in the next newsletter, send 6 weeks before publication date. Also send notices to the Ylem website where they can appear on shorter notice. (Addresses on back cover.)

Ylem Forums are held the second Wednesday of January, March, May, July, September and November (odd-numbered months) at the Exploratorium, 7:30 pm.

Events

March 11, 7:30 pm

Ylem Forum: Art and Video

Details on page 2.

March 5–May 5

Tuesday Night Lecture Series

San Jose State University School of Art & Design is sponsoring a series of lectures on art and art-related subjects, Tuesdays from 5:00–6:00 PM, March 3 through May 5. Suzanne Lacy, artist & author, begins the series March 3 with a lecture. March 10, Bernadette Cotter gives a talk in conjunction with her *Dear Alter* installation in Thompson Gallery. Room# 133 San Jose State University Art Building, corner 9th & San Carlos Streets.

Update hot line: 408-924-4723. For more details, and information about other events in the series, call Andy Ostheimer at 408 924-4328.

March 6, 4:00–6:00 pm.

Opening: CrimeZyland

Steve Wilson's "Playland of Crime," an interactive art exhibit across from City Hall, transforms a lot near the Arts Commission Gallery into a computer-controlled living map of San Francisco criminal activity, continuously updated by the SFPD statistics cable. Viewers

can experience the crime "pulse" of the City firsthand, with interactive features such as "Choose-z-Crime" (focus on a particular kind of crime) and "Scan-z-Crime" (listen in on live police scanner radio).

Full details at <<http://userwww.sfsu.edu/~netart/crimezy/crimemain.html>>. Through June 6th. SF Arts Commission Gallery, 155 Grove St. at Van Ness, San Francisco, CA. Opening Friday, March 6, 4:00-6:00 pm.

March 8

Virtualities: Body Fictions

Margaret Morse, UCSC History of Consciousness

March 11

Lecture Series, The Berkeley Art, Technology, and Culture Colloquium

The Berkeley Multimedia Research Center sponsors this series of lectures with the intent to focus on new insights occurring at the intersection of art, technology, and culture. All lectures are free and open to the public. Evenings 7:00–9:00 pm.

March 11

The Alchemical Imaginary: Technology and Digital Media

Peter Lumnifeld, Art Center College of Design, 7:00-9:00 pm.

March 29

Endless Beginnings: Interactive Narrative in Public Space

Margaret Crane and Jon Winet, Xerox PARC, SFAI, and CCAC. 160 Kroeber Hall, Berkeley, CA.

Phone: 510-643-2846. <goldberg@ieor.berkeley.edu>goldberg@ieor.berkeley.edu.

Through March 29

A Common Thread (Winston-Salem, NC)

Group show on digital media and the creative process includes Ylem member Flash Light. Fine Arts Gallery, Wake Forest University, Winston-Salem, NC 27109; 336-758-5585

April 1

Escher Congress

There will be a congress held to celebrate the memory of M. C. Escher at the University of Rome "La Sapienza" June 24-26 1998. Speakers will be invited from the fields of mathematics, science, art, education, psychology, and media. Registration deadline is April 1, fee \$120.

E-mail: <escher98@moravian.edu>. Fax: 610-861-1462. Post: Doris Schattschneider, Moravian College, 1200 Main Street, Bethlehem, PA 18018-6650

April

The Faultline Project

Live at the Exploratorium. Explore geology, seismic research, and how earthquakes on the San Andreas Fault could affect you and your neighbors, in the new multimedia theater.

3601 Lyon Street, San Francisco, CA 94123. General info phone: 415-561-0360. Website: <www.exploratorium.edu>.

Through April 12

Particles and Waves (Long Beach, CA)

Ylem member Bettina Brendel's solo show about subatomic physics spanning the years 1957-97. Always interested in physics, Brendel met with Werner Heisenberg personally. Her early canvases are enormous. Later works are computer-generated.

Long Beach Museum of Art, 2300 East Ocean Blvd., Long Beach, CA 90803

May 4-5

ArtSci98

ArtSci98 is a conference sponsored by *Discover* magazine and *Leonardo Journal*. The theme is how discovery and innovation that occur at the forefront of pure science affect art and aesthetic thought. Forty of America's most curious minds—research scientists, artists, educators, writers, and science and technology professionals—will present their work in relation to issues of discovery, creativity, innovation, invention and

current career challenges.

The Great Hall at Cooper Union, New York City. For more info contact: Cynthia Pannucci/ASCI: (+1) 718-816-9796. Website: <http://www.asci.org/ArtSci98>

Through September 20

Lecture Series, San Jose Museum of Art

The San Jose Museum of Art presents a lecture series by artists:

Tom Otterness: Sunday, March 1 1:30 pm

George Segal: Sunday, April 19 3:00 pm

Pepon Osorio: Thursday, August 13 7:00 pm

Joel Slayton: Sunday, September 20 3:00 pm

All events 110 Market Street, San Jose, CA 95113. Phone: 408-294-2787

Exhibits

March 14-21

Algo Rhythmic

ArtBeat Gallery presents an exhibition of the digital arts of YLEM member Eleanor Kent. Eleanor studied at the San Francisco Art Institute and with notable artists Elmer Bischoff, Ralph Ducasse, and Nathan Olivera.

Artist's reception: March 14, 4:00-7:00 pm. Artist's presentation: March 18, 7:30 pm, ArtBeat Gallery, 3266 21st Street, San Francisco, CA 94110. Phone: 415-643-8721

Through October 18

Alternating Currents: American Art in the Age of Technology

The San Jose Museum of Art and the Whitney

Museum of American Art join in presenting a survey of artwork from the Whitney Museum permanent collection. The works presented represent a critical period in American art when a search for forms and materials relevant to an industrial and technological age initiated a broader dialogue about what constitutes a work of art. In addition, *Alternating Currents* is accompanied by an interactive Art and Technology Timeline Wall. The series of exhibitions runs through October 18, 1998.

110 Market Street, San Jose 95113 Phone: 408-294-2787 Website: <www.sjmusart.org/AlternatingCurrents>

Stelarc Web Site

Stelarc is an Australian performance artist who is exploring the human body and its relation to technology through man/machine interfaces incorporating the internet and Web, sound, music, video and computers. The web site features live performances and samples of archived images of others for viewing.

<www.merlin.com.au/stelarc/>

Opportunities

Deadline March 1

Arts_Edge

Call for entries. The Western Australian Academy of Performing Arts and the Imago Multimedia Centre Arts is presenting an exhibition of 12 selected interactive works at the Art Gallery of Western Australia April-May 1998. The prizes are \$5000 and an

Apple computer. Entries must be received by FTP or mail before March 1, 1998.

Entry form and info: <http://artsedge.imago.com.au>

Deadline March 31

ARTbytes

ARTbytes is a hands-on, body-on performance installation by Ylem member and digital artist Barbara Lee, the first Artist In Residence at Digital Equipment Corp.'s western research laboratory in Palo Alto. All digital media, computer, visual and sound artists are invited to submit artwork via the ARTbytes website, where you'll also find a full description of the installation and details on submission formats.

ARTbytes website: <http://artbytes.research.digital.com>

Deadline May 1

The Fourth Brainwash Movies Festival

Call for entries: All movies must be submitted on VHS tape and no longer than 13 minutes in length. Don't send your parents' home movies. All submissions will be reviewed in full by the select Festival committee. A collection of the best entries will be sent (with your permission if yours is selected) to programmers at major broadcast venues, including Bravo, BBC, and MTV London for broadcast. Include fee of \$15.00

For more info contact: Shelby Toland, P.O. Box 881911, San Francisco, CA 94118 phone 415-273-1545

A School for the Creative Mind

The San Francisco Institute of Architecture, a new kind of school for architecture and ecological design. Founded by YLEM member Fred Stitt, the school is a two year Master of Architecture program that offers total creative freedom in an environment of exploration and innovation.

555 Howard Street, San Francisco. SFIA information office 510-299-1325, Fax 510-299-0181, e-mail <sfia@aol.com>

Call for Entries, Art Tech

Silicon Valley Institute for Art and Technology (Art-Tech) is a non-profit organization dedicated

to showcasing new media art exhibitions in order to foster the interaction between art and technology in Silicon Valley. Art-Tech's new program, E-SITE, provides access for artists to create new content for Rainbow Vision's electronic billboard in New York City's Times Square. The plan allocates time every day to display art video in collaboration with partnerships and sponsorships. The organization is currently looking for artists using current and emerging technologies in their work including electronic art, digital photography, interactive installations and robotics to be considered for future exhibitions.

89 First Street; San Jose, CA 95113 phone: 408-971-9100, fax: 408-971-9191, e-mail: <SVIAArtec@aol.com>

Moscow Nova

Call for submissions. Nova is the TV program in Moscow that broadcasts independent and experimental video art, music videos, short narratives and interviews. It includes samples of every genre of independent video art form all over the world.

For more info contact: Andrei Makarov, Kazakova St.16, Moscow, Russia 095-7857776. <subst@sonnet.ru> or <detkina@openweb.ru>

Needs & Offerings

Colors by Touch

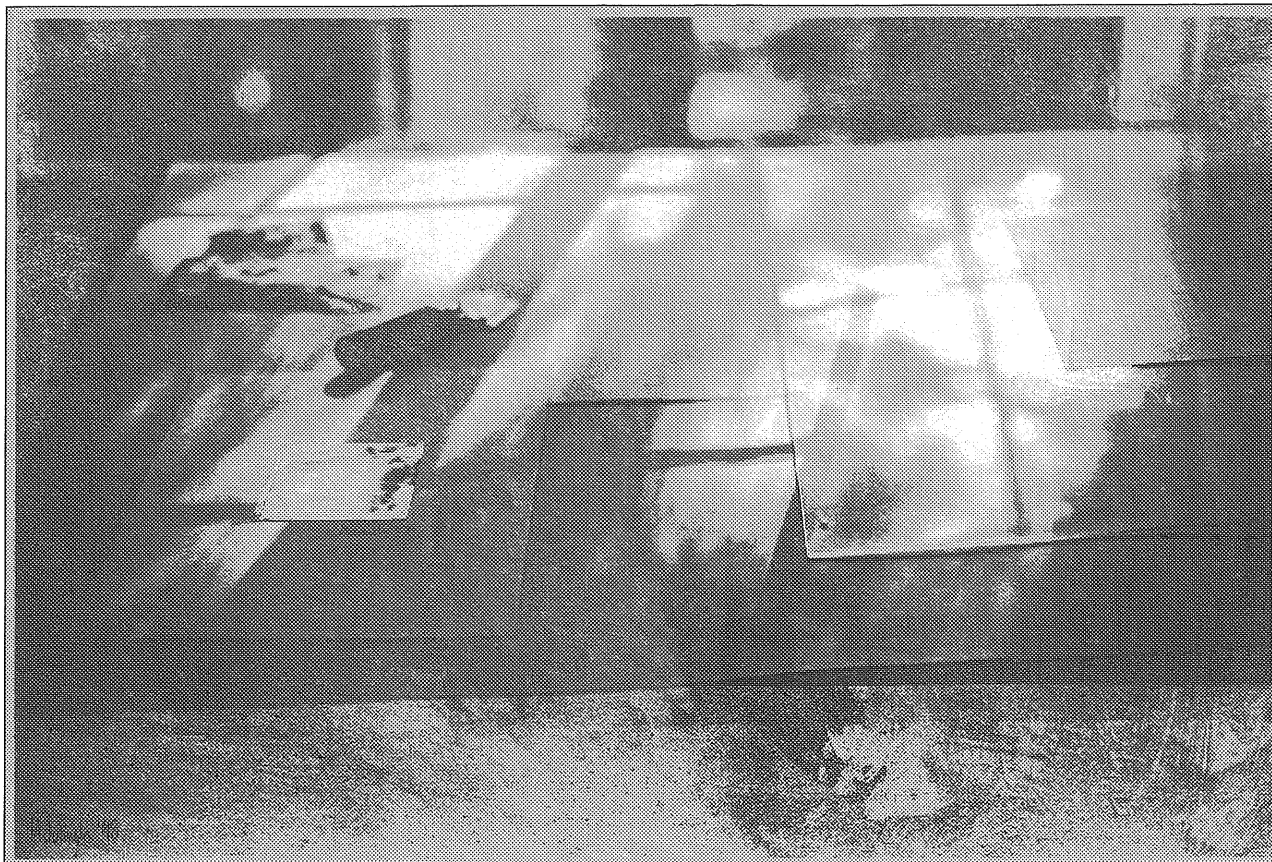
Tactile Color is a new standardized system of

twelve colors each distinctively textured and printed onto self-adhesive sheets which are intended to build a communications bridge between visually impaired and sighted people.

For more info contact: Lois Lawrie or James Fry, 1329 Denman Street, Victoria, B.C., V8R 1X4, Canada. Phone (250) 480-1610, e-mail <smallfry@pacificcoast.net>

Craig's List

"Craig's List" is a website listing that serves the creative community as a source for jobs, housing, and special events. It has announced a move to a new site as a non-profit organization: <www.list-foundation.org>.



Desktop, by Marius Johnston. Digital file, 1997. Occasionally the Ylem Newsletter has space for members' images. If you have an image you would like us to use, please write: Marius Johnston at <mariusj@best.com> for further information.

The Ylem Annual Directory

The "Artists Using Science and Technology Directory" is a handsomely produced publication describing nearly 250 artists' fascinating specialties. It is abundantly illustrated. Collectors, curators, art critics, educators and libraries all use it as a resource. Production is paid for with picture fees. One year membership fee includes a copy of the edition of the Directory in which you are listed.

For the first time, Ylem will publish an online version on the Internet. Please read directions carefully.

To be listed in the printed and/or online Directory, you must be a member of Ylem or join or renew by October 31.

PRINTED VERSION INSTRUCTIONS

You may submit either a printed PHOTO or a DIGITAL FILE.

DIGITAL FILE: TIFF or PICT format on 3.5" disk.

PHOTO: Securely attach the following information to the back of your original, and read the fine print below:

- Your name
- Caption for picture as it will appear: (Title, medium, date, dimensions, description if any)
- Arrow indicating top of image.
- Picture Fee:
 - \$25 for 1/4 page
 - \$50 for 1/2 page
 - \$90 for full page*Picture fees are in addition to membership dues.*
- Membership fee (if appropriate)
- Enclosed S.A.S.E. (if return of image desired)
- Completed form (see next column)

ONLINE VERSION INSTRUCTIONS

Submit your color image in GIF or JPEG format on 3.5" disk. Include caption, etc., in text-only or ASCII format. And see checklist above!

- Listing in ONLINE VERSION: Send \$25
- Listing in BOTH versions: Send \$15 EXTRA.

THE FINE PRINT—FOR PHOTOS

1. The printed Directory is a black and white publication. Images with good contrast and sharp focus are necessary. Please do not send color pictures or ones that have been screened.
2. We will do our best to scale the pictures to the area purchased, but due to the dimensions of the page, it may have to be scaled smaller if the picture is too narrow, vertically or horizontally.
3. If the art does not fill the picture area, we reserve the right to crop it.

Ylem Directory Form

To be pictured in the Directory, please fill out this form and send with your submission materials by **October 31st, 1998**.

Yearly Membership rates

- U.S. Individual \$30
- U.S. Institution \$45
- U.S. Student/Senior \$20
- Electronic Newsletter \$20
- Canada or Mexico \$5
PLUS U.S. rate above
- Any other Country \$15
PLUS U.S. rate above

Picture and/or digital image fee \$ _____

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Number of images for this space: _____

Total amount enclosed
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Phone (business) _____

Fax _____

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Web site _____

Please describe your work/interests in 30 words or less (Art media; art-, science- or technology-related interests, activities, services) _____

PRIVACY NOTICES

Please do not list me AT ALL on the Internet in the online version of the Directory. [Note: if this box is checked, GIF or JPEG files will be returned].

Please do not include my name when the Ylem mailing list is sold to other members for mailing.

Mail to: Ylem, P.O. Box 749, Orinda, CA 94563 USA

Final Digital Dreamtime

by Bob Duchmann & David Ulansey

As the world plunges into the third millennium, information technologies are drastically rewiring cultures across the globe. Computers and digital networks are linking millions of minds, dematerializing the body, hardwiring the imagination, and changing the very matrix of human community. Massive media networks and shared synthetic realities are invading our homes and the interior spaces of the self. The question remains, then, "who are we becoming and what kind of world is emerging from the technological chrysalis of late modernity?" This pressing question registers on the mythic, religious, artistic and spiritual planes, as well as the age-old hunt for spirit and soul, which is now beginning to make its way through a globalized and digital house of mirrors.

The time is ripe, then, for there to be a meeting place where these significant issues can be openly discussed, pondered, and debated by the people who are leading the way. The California Institute of Integral Studies (CIIS) is planning on sponsoring a three-day conference called Digital Dreamtime, convening in San Francisco in February 1999, which will focus on the new field of technospirituality — or using information technology to enhance the search for life's deeper meaning.

*The time is ripe for a meeting place
where these issues can be discussed*

Dr. David Ulansey envisions the conference as an event that explores the ways in which myth, symbol, and imagination express shifts and stages in the evolution of human consciousness at the present time through the intersection of cybertechnology and spirituality. The spiritual implications of these mechanisms are enormous and if all the signs are right, this is the intimation of the future of the human race.

To the extent that spirituality is at the core of humanity's quest for self-expression and whatever it is we think we are doing in this universe, then it is our responsibility to pay attention to these new developments. If we experience art as another mechanism for the mate-

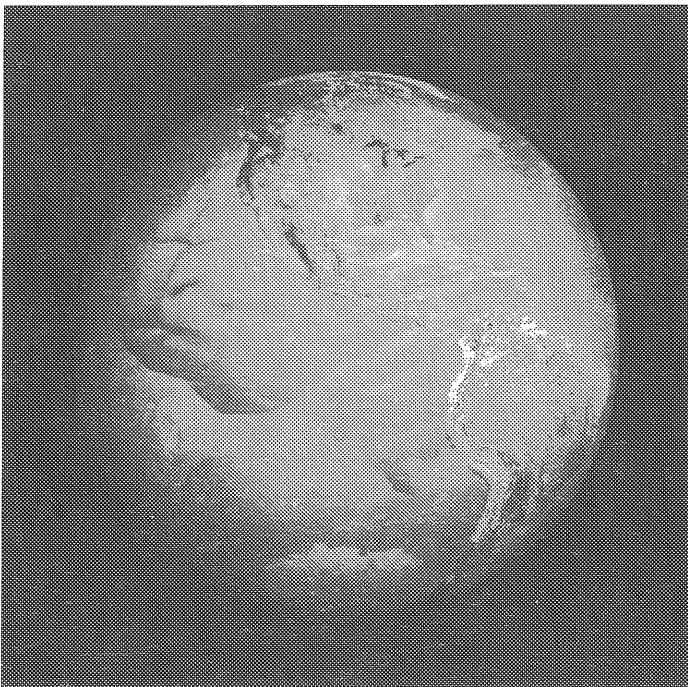
rialization of the human spirit and imagination, then the link between art and technology is apparent. We can't imagine the humanities today without the written language and the printed book. Written language was a new technology in the fifth millennium BC and the printed book a new technology in the 15th century. Examples such as this make it clear that today's art and technology is tomorrow's humanities.

The imaginative artistic expressions and emerging technologies now available in cyberculture are profound. For example, the technology now exists for musicians in various parts of the world to create music together instantaneously and broadcast it live. This is like having a jazz club jam session that includes the entire planet. This application could revolutionize the way artists create, collaborate, and influence the culture. The possibilities in this regard are just beginning to emerge. Events such as the Digital Dreamtime Conference raise questions that involve essential elements of cultural soul work at hand.

Editor's Note: The Digital Dreamtime conference is currently in its visioning and fundraising stage. We welcome all input and support from those interested in furthering the collective consciousness another notch.

Bob Duchmann, M.A. is the DD Conference Director and produces cutting-edge conferences locally and internationally that explore and celebrate the interface of art, spirit and culture. He also is a transpersonally oriented psychotherapist in San Francisco. Bob Duchmann at (415) 674-5500 ext. 239 or e-mail <bobd@ciis.edu>.

David Ulansey, Ph.D. is the DD Program Director and teaches in the Philosophy, Cosmology and Conscious program at CIIS, dedicated to exploring the cosmos as the external manifestation and consciousness as the internal manifestation in a vision of the totality of the universe. David Ulansey at (415) 674-5500 ext 484.



"Digital Dreamtime Conference" logo. Image credit: Jim Fournier, CIIS graduate student.

The Transparent Revolution

By Jeremy S. Gluck

The global village is a digital reality. Modern technology presents us with enormous opportunities that are not only material but also spiritual. The question now facing mankind is—are we brave enough to fully harness this potential?

Krishnamurti stated that “Technologically we are on the moon but psychologically we are still in the caves”. The gap between what we are and what we do is the crux of an age-old dilemma that begs resolution as our technological power expands.

The empowerment of large numbers of people by machines brings with

11 it responsibilities necessitating wide, informed debate to address its implications for our spirituality and also for their own burgeoning capacities. From the home PC, through the realms of high technology research and development, where rudimentary robots are already exhibiting self-organizing behavior, to the virtual hives of cyberspace and beyond, we are seeing the emergence of not only a different order of creativity but also consciousness in order, perhaps, to facilitate our soul’s evolution (soul here understood as an individuated template of the Divine, wherein consciousness present in all matter that is being evolved by continuous interplay with the Divine Mind, is present). We need to develop a soul-centered interaction with our technology using the holistic lingua franca—the secret language—of the multiverse, its secret center, the self-same language that has formed and informs human consciousness and intelligence, and continues to evolve it, to the point where we are now able to create machines that may speak the same secret language, or metaphorically, a dialect of it, with us and each other.

Already we are witnessing technology rapidly expanding not just our knowledge but our minds, with clear implications for our spirituality. This may seem frightening, but is really no more or less than the inevitable outgrowth of millennia of evolution now taking us closer to the point where we will witness our very bodies and minds integrated with machines. Medical science predicts that by early in the 21st century it will be common to treat some conditions with

interactive implants. From there, is it such a leap of the imagination to mind implants that interact with the brain and consciousness itself? It is not mere speculation that prompts the assumption that such devices may already exist.

One of Einstein’s biographers wrote (on the revelation that mass and energy are interchangeable): “Every clod of earth, every feather, every speck of earth becomes a prodigious reservoir of entrapped energy.”

Is not the capacious, highly intelligent machine similarly a prodigious reservoir of entrapped energy? Uncertain as we are of the nature and potential of machine intelligence, can we say how an intelligent machine might transmute its rich reser-

voir? In ourselves, beyond thought is emptiness, the Void; within intelligent machines will analogous or identical states exist? At some point could the neural-networked energy, mass and memory of a highly intelligent machine make the paradigm leap to pure consciousness, in the same way that some evolutionists suggest all nature makes occasional leaps? Will our machines attain pure consciousness? Will we witness the birth of a generation of “mystic machines”? Not high technology, but “heightened” technology?

Are we witnessing the emergence of a technological substrate to nature? The evolution by technological means of an underlying layer of machine consciousness with access to our own consciousness and, therefore, the Divine?

We know very little at this stage about the dynamics of dawning machine consciousness. Computers may merely be dead matter molded to our willful ends... but knowing as we do now that all matter is, at least at the quantum level, on the move, can we still be complacent about where it is going? If self-replicating machines might become conscious, is it illogical to imagine that synonymous with consciousness will come mental merger with us—their makers but not necessarily always their masters? Given that Love is a multiversal energy, will machines come to love each other and reciprocate our love for them? Accept that our love for the Internet, for example, will somehow produce a response, can we imagine that as we browse the Web, the Web in a sense is browsing us? Are we not connected?

From the home PC to the virtual hives of cyberspace and beyond, we are seeing the emergence of not only a different order of creativity but also consciousness

Given my stated perspective on the embryonic consciousness and awareness of intelligent machines, you will wonder after the place art takes in my (highly personal) pantheon. Great art, explicitly or not, is redolent of Spirit, infused as it were with the spirit both of its immediate progenitor, the artist, and then that of its progenitor's Creator. As intelligent machines, and cyberspace—which holds enormous significance as a mirror of global consciousness—evolve, what we are witnessing is, so to speak, an action painting of the global mind. For all its notorious pornography and crass rush to commercialism, the Internet is where we see how a new art form is birthed out of our collective consciousness, and how dynamic and exciting and challenging it is to participate in a virtual creation the limits and potential of which are literally unbounded.

Similarly, in creating consciousness in machines, we will one day witness artistic creations by machines that far exceed the already compelling fractals, artificial life-forms and other expressions of machine artistry around us. The Internet, in particular—and I write on this extensively on my web pages—is where we see how the collective dynamic is creating a new realm which I term, amongst other things, “the information plane” and “consciousness” (communications consciousness). This new “plane” is a matrix not only more than the sum of its parts, but more importantly the sum of **itself** in the sense that it makes tangible by intuition and leaps of imagination a wonderful digital organism that has a life of its own beyond that of its constituent parts.

Anyone who has spent much time on-line can readily attest that in cyberspace everybody can hear you dream—and respond! Cyberspace is the beginning of a global revolution in consciousness that will redefine art and all else. It is not just that art is put on the Internet: it is that the Internet itself is a work of art, a rich, somehow self-weaving work the first and future threads of which shall one day join and command our wonder as we see how its randomness, chaos and exhilarating transmutation of forms has produced something representing not only people, but a principle, which is Unity: the Oneness of All. And that, to me at least, is beautiful.

The new physics has revealed the interdependence of all things. But in what way do we and our machines interdepend? How can such interdependence serve us? Take Virtual Reality (VR) as an example. Beyond its usefulness as a sophisticated educational and training tool, VR is significant because it is a system that might

be termed light dependent: it uses light to create its effects. Now, we ourselves are dependent on Divine Light, the medium with and through which the Divine manifests Its material Creation. Virtual reality therefore mirrors the way Light creates our reality. This may be difficult to grasp but have no doubt that intensive use of virtuality has unpredictable consequences for the user, some of which are already being documented.

Further, the role of the Internet is crucial. Cyberspace is a primary millennial initiation, one of many we are passing through as we unite realms of spirit and matter to establish on this planet new frequencies and consciousness constructs conducive to wholesome planetary and human specieate growth. Cyberspace is yet one more manifest expression of the underlying unity of Creation. Cyberspace is a new paradigm in that it permits us to bridge form and the formless in such utilitarian ways. Never before in recorded history (I use this term knowing that unrecorded history conceals remarkable treasures) have we had the opportunity to so closely mirror in forms the nature of consciousness. The Internet, in its diverse manifestations and applications, is showing us daily the traffic of our global consciousness, allowing us to rapidly modify input and output through the formless medium of cyberspace, where time contracts and matter-consciousness is disabled by communications based largely on mind rather than body.

As our global transformation is being wrought in part by upgrading certain frequencies, we can see that our acceleration in cyberspace is part of a matrix wherein energies are being raised at exponential rates, and therefore frequencies of consciousness. There is nothing abstract or esoteric about any of this:

what we are seeing, doing and **being** is creating new capacities for global (and soon, galactic) communication.

And the most miraculous aspect of it is that so little of it is actually **visible** in the conventional sense. The interiority of the increasingly intelligent (and soon, conscious) machine is quite mysterious, as is the cyberspatial traffic now surrounding us: think for a moment of the great faith we place in our machines, how we come to *know* and even *love* them. I have evidence aplenty of increased conscious linkage with high technology, of ordinary men and women relating to their computers and cyberspace in ways that are, essentially, religious. This is no accident or imaginative aberration: we are learning through our use of high technologies to acknowledge, accept and enjoy the proximity to other forms of intelligence and

It is not just that art is put on the Internet: it is that the Internet itself is a work of art

consciousness that our transition to full galactic inclusion will necessitate.

Therefore, I term the cyberspace initiation “the transparent revolution”: the revolution we can see through. It is a revolution of the invisible for the invisible: of Spirit for Spirit. Into the silent, formless realms of fast energy technologies, the first step *en masse* that humanity takes on the path to full technologically spiritualized realities. To see through space, not time, is the immediate challenge, then to see beyond both.

Communications on and of the Divine in cyberspace are creating a new frequency in human consciousness. Acting responsibly compels us all to acknowledge cyberspace as a spiritual medium and do our utmost to do in cyberspace only what is for the common good. Not to resist or negate the negative content of cyberspace, but to increasingly colonize the Web with wholesome pages and sites so that incrementally it becomes a manifestation of our highest realizations and potentials. It is a daunting challenge, but a worthy and essential one to meet.

13 Our children will inherit, manage and further explore the technology we are developing. Before we even begin to guide them, we have to accept that many of our assumptions regarding new technology are short-sighted and naive. We have to admit that, for all our

material expertise and audacity, we cannot hope to know with any certainty where their inheritance may take them.

How will the speed at which machines will “think” affect their capacity to evolve consciousness? Our children, whose minds are being modified by constant interaction with high technology, may have something to teach us about the leap we are making, and which our machines will make, from merely using technology to palpating (recognizing in an experiential way; of Chris Griscom) with it. The time has indeed come to accept that there are connections between spirituality and technology and to explore them openly, honestly and with no little excitement. It is time to see that what we are making will soon be able to make itself and therefore make us different too.

Therefore, I term the cyberspace initiation “the transparent revolution”: the revolution we can see through

SpritechUK logo. Image credit:
Tina at World Ideas Network



Jeremy S Gluck is the founder and director of Spritech UK, dedicated to exploring the spirituality-technological interface in cyberspace and beyond. He can be reached at jeremy.gluck@dial.pipex.com. You can visit his site at <http://www.geocities.com/~spritechuk>

A Reminder to Ylem Members:

A 15-minute general membership meeting will take place just before the March 11 Ylem Forum (7:30-8:00 PM) for the purpose of electing members to the Ylem Board of Directors. Plan to be there!

**McBean Theater
The Exploratorium
3601 Lyon Street
San Francisco, CA**



Artists Using Science and Technology

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Ylem Yearly Membership includes:

Members Directory

An annual publication in which you are listed along with approximately 250 other artists of new art forms.

Newsletters

The bi-monthly Ylem Newsletter contains articles on numerous topics along with news of members, a calendar of events and art opportunities.

Forums

Ylem presents bi-monthly Forums at San Francisco's Exploratorium, curates art shows, and arranges special site visits.

Ylem Slide Registry

An opportunity to join our Member's slide registry. The registry is presented to curators by the Ylem Exhibits Committee. An initial fee of \$15.00 (\$5.00 annual renewal) is charged to cover the preparation of professional-level presentations.

Electronic Membership Option

On-line members receive their Directory and Newsletters via the Internet (paperless).

Ylem's Gallery on the World Wide Web

An opportunity to exhibit your work in our Web site. Visit *Art on the Edge* at <http://www.ylem.org>.

YLEM 1996-97 DIRECTORY

Available to members \$6; non-members \$15. Make check payable to Ylem (memo: Directory).

Send to:
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is an international

n., pronounced eye-lum,

1. a Greek word for the

exploding mass from which

the universe emerged.

organization of artists, scientists, authors, curators, educators, and art enthusiasts who explore the intersection of the arts and sciences. Science and technology are driving forces in contemporary culture. Ylem members strive to bring the humanizing and unifying forces of art to this arena. Ylem members work in new art media such as Computers, Kinetic Sculpture, Interactive Multimedia, Holograms, Robotics, 3-D Media, Film, and Video.

Ylem

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